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ABSTRACT

Music majors at the three-year New York Bible college, Practical Bible Training School (PBTS), have been unable to transfer music credits to other colleges to complete baccalaureate degrees due to a dissimilarity in program requirements. Program requirements at 44 Christian colleges where PBTS graduates were likely to transfer were compared in order to identify common courses at these institutions which could be used as the core of a new, transferable music program at PBTS. Course catalogs were obtained and required courses were analyzed for all 113 music programs according to kind of college (Bible or liberal arts), accreditation status, degree offered, and specific music major. Music theory, music history, conducting, applied music, and ensemble were required by over 80 percent of all music programs. The majors church music, music education, performance, and general music accounted for 84 percent of the programs. Hymnology and church music administration were required by over 80 percent of the programs in each of these majors. A music curriculum consisting of required courses in music theory, music history, conducting, ensemble, hymnology, and church music administration was recommended for PBTS, in addition to courses forming three elective concentrations: (1) church music internship and arranging for church music; (2) elementary, secondary, and instrumental methods for music education; and (3) form and analysis and pedagogy for performance. A 29-item bibliography, appendices containing data analysis, and a list of the college programs that were analyzed are included. (Author/JB)

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A COMPARISON OF MUSIC PROGRAM REQUIREMENTS AT SELECTED CHRISTIAN COLLEGES FOR USE AS AN ARTICULATION MODEL AT PRACTICAL BIBLE TRAINING SCHOOL

Curriculum and Program Planning

by

Ronald C. Kroll, M.A.

Practical Bible Training School

U.S. DEPARTMENT OF EDUCATION
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A Practicum Presented to Nova University in Partial Fulfillment of the Requirements for the Degree of Doctor of Education

Nova University

June 1988

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ABSTRACT

Music majors at the three year Bible college Practical Bible Training School (PBTS) have been unable to transfer music credits to other colleges to complete baccalaureate degrees due to a dissimilarity in program requirements. The purpose of this practicum was to compare program requirements at Christian colleges where PBTS graduates were likely to transfer, identifying common courses at these institutions to be used as the core of a new, transferable music program at PBTS.

Catalogs from 44 colleges representing 113 music programs were obtained, and required courses were analyzed for all programs according to kind of college (Bible or liberal arts), accreditation status, degree, and specific music major.

Five courses--music theory, music history, conducting, applied music, and ensemble--were required by over eighty percent of all music programs; no other course was required by over half of all programs. The majors church music, music education, performance, and general music accounted for eighty-four percent of the programs in these colleges. Hymnology and church music administration were required by over four out of five of the programs in each of these majors. Other courses significant in one or more of the analysis categories were counterpoint, form and

analysis, orchestration, arranging, church music internship, pedagogy, and elementary, secondary, and instrumental methods.

A music curriculum consisting of required courses in music theory, music history, conducting, ensemble, hymnology, and church music administration was recommended for PBTS. Courses forming three elective concentrations were also recommended. These consisted of church music internship and arranging for church music; elementary, secondary, and instrumental methods for music education; and form and analysis and pedagogy for performance.

TABLE OF CONTENTS

	Page
ABSTRACT	ii
LIST OF TABLES	vi
INTRODUCTION	1
Underlying Problem	1
Purpose of the Study	1
BACKGROUND AND SIGNIFICANCE	2
Relation to the Nova Seminar	3
Review of Related Literature	3
PROCEDURES	14
Population	14
Instrumentation	15
Data Collection	16
Treatment of Data	17
Limitations	18
Assumptions	18
RESULTS	19
DISCUSSION, IMPLICATIONS, RECOMMENDATIONS	30
Discussion	30
Implications	35
Recommendations	37
BIBLIOGRAPHY	40

TABLE OF CONTENTS (continued)

APPENDIXES

Page

A. COLLEGES FROM WHICH CATALOGS WERE RECEIVED . . . 43

B. DATABASE FORMAT 46

C. MUSIC COURSE CODES 48

D. MUSIC MAJOR CODES, ACADEMIC DEGREE CODES, AND COLLEGE CLASSIFICATION CODES 50

E. MATRIX OF COLLEGES, DEGREE PROGRAMS, AND AVAILABLE MAJORS 52

F. PERCENTAGE OF PROGRAMS REQUIRING EACH COURSE LISTED BY ANALYSIS CATEGORY 55

LIST OF TABLES

Table		Page
1.	Number of Music Programs Listed by Major	19
2.	Number of Music Programs Listed by Degree	20
3.	Courses Required by One or More Programs	21
4.	Programs Including Music Electives	22
5.	Programs Including Miscellaneous Courses	23
6.	Percentage of Programs Requiring Each Course	24
7.	Programs Not Requiring Credit in Music History, Conducting, Applied Music, or Ensemble	25
8.	The Model Music Program	27
9.	Credit Hours for Courses Required by over Fifty Percent of the Programs in a Particular Category	28
10.	Proposed Music Curriculum for PBTS	38
11.	Matrix of Colleges, Degree Programs, And Available Majors	53
12.	Percentage of Programs Requiring Each Course Listed by Analysis Category	56

INTRODUCTION

Practical Bible Training School (PBTS) is a three year Bible college specializing in career education for church-related ministries. Programs provide terminal professional training for ministry occupations. In recent years, many graduates of the institution have attended four year Bible colleges and Christian liberal arts colleges to complete baccalaureate degrees after graduation from PBTS. Approximately half of recent graduates continue their education elsewhere.

Underlying Problem

Graduates of the music major have not been as successful in continuing an education as those in other programs. Only one graduate of the program in the last five years has received a bachelor's degree in a music discipline. Others have considered further education, but have become discouraged by the limited music credit accepted for transfer from PBTS to four year colleges. The major obstacle has been the dissimilarity of program requirements.

Purpose of the Study

Practical Bible Training School needs an articulation model for the music program that is based on a comparison of program requirements at Christian colleges

where PBTS graduates are most likely to continue their education. A comparison of requirements at four year colleges would identify common courses and credit hour requirements for those courses. By devising a core curriculum based on these courses, PBTS music graduates can be assured a reasonably high probability that they can transfer PBTS credit to other institutions to complete their baccalaureate degrees.

BACKGROUND AND SIGNIFICANCE

The music program has never been revised since its original development in 1980, and no comparison between the program requirements of the PBTS music major and that of programs at sister institutions has ever been considered. A cursory examination of requirements quickly reveals areas of dissimilarity between the PBTS program and those of many four year colleges; yet, to make major revisions of the curriculum based on such a brief analysis could be detrimental to effective articulation and to the church music program as a whole.

A comparison of music program requirements in other institutions would provide the administration and music faculty at PBTS with the substantial, objective tools necessary for an effective revision of the curriculum. It should prevent attempts to design the curriculum around the handful of programs already known to those involved in the revision process. Such a study would also identify the

specific programs with which PBTS may develop effective articulation, while still being faithful to its primary commitment to church ministries. The development and promotion of a music curriculum model based on a high potential for transfer into a degree program should have a positive influence on student enrollment in Practical's music major.

Relation to the Nova Seminar

A comparison of music program requirements and development of a model for transfer students would be an important application of curriculum development and program planning techniques. This project specifically related to the evaluation of instructional programs as presented in the Nova University seminar Curriculum and Program Planning. The project was designed to prepare an effective curriculum change for the music program at Practical Bible Training School, developing a program option that meets the needs of more music students.

Review of Related Literature

Because of the three year design, PBTS faces many of the same problems that affect community and junior colleges, including concerns about articulation with four year programs. Herndon and Leon (1986:366) identified transferability of credit to four year colleges as one of the three major problems facing the transfer student--Remley

and Stripling (1983:43) listed it as the foremost problem. Knoell and Medsker (1965:61) found in their landmark study of 7,243 transfer students that half of the students lost some credit, with less than ten percent losing the equivalent of a semester's credit. The major reason for credit loss was limitations on transfer credit imposed by four year colleges. Willinghand and Findekyan found similar results in 1969, with thirteen percent of community college students losing one semester of credit when transferring to four year institutions (Peterson, 1981:169). Despite the problem of resolving transfer credit, the two year college continues to be an attractive alternative for many students.

Cohen (1985:155) related this attractiveness to the historical perspective of the community college. Junior colleges started to appear in the early 1900s, offering transfer courses in liberal arts, in addition to vocational and business education. By 1960, community colleges vehemently claimed that courses offered were identical to those of universities, promoting the transferability issue. Today, though only five percent of the students in community colleges plan to transfer credit, half of the students in the humanities, sciences, social sciences, mathematics, and fine arts courses plan to transfer credit (Cohen, 1985:156). This is not surprising since these courses are the staple of traditional four year programs.

The intent to transfer is realized in enrollments at four year colleges and universities. Volkwein, King, and

Terenzini (1986:416) at the State University of New York at Albany, and Richardson and Doucette (1982:12) at the University of Arizona at Tucson identified in separate studies that one third of entering undergraduates were transfer students from other schools.

Special programs and state mandates often provide transfer opportunities for community college students. One such example was found in New York state, where trustees of the State University of New York adopted a policy in 1972 to provide a forty-sixty ratio between lower and upper division enrollments at senior colleges to make classroom space for transfer students (Fairweather, 1979:96). The immediate result of this policy was a twenty-six percent increase in the number of applications for transfer into senior colleges in the state the following year. Florida's statewide articulation agreement requires that community college students be provided with a list of transfer courses. Florida universities cannot require transferees to retake any of these courses successfully completed at the community college (Kintzer, 1982:75).

College and university personnel have become more receptive of the junior college transfer student as an academic equal to native four year students. Friedlander (1981:27) found that thirty-nine percent of community college students were classified as having high ability levels. During interviews with faculty and administrators at twenty-two notable four year colleges, Masat (1980:12)

noted a decline in attitudes about community colleges being academically inferior, coupled with a renewed interest on the part of colleges in recruiting transfer students through special financial aid packages, scholarships, and more liberal restrictions on transfer credit. He found that the most common policy was to accept up to sixty-four credits from two year colleges in transfer.

Masat (1981:64) further pointed out that many universities soon saw transfer students from junior and community colleges as an ideal resource for contending with declining enrollments. This was evidenced in a series of disputes from 1978 to 1982 over credit transfer between the American Assembly of Collegiate Schools of Business accrediting agency (AACSB) and the Community College of Philadelphia (Savage, 1987:56). Temple University, risking the loss of a large number of transferees in the dispute, sided with the community college, asserting that credit for advanced business courses taken at the community college should be accepted for baccalaureate degree requirements. The U.S. Office of Education eventually decided that the AACSB had accreditation authority over the upper two years of collegiate study only, not the entire four years as the accrediting agency requested (Kintzer, 1982:61).

Green and Snell (1987:157) examined the perceptions of university professors and community college faculty toward various groups of students. Both faculty groups perceived that community college transfer students and

native university students were quite similar in ability, and that these students were distinctly superior to non-transfer community college students and university remedial students.

Student outcomes tend to provide encouraging news for transfer students. Richardson and Doucette (1982:11) identified that transfer students achieve baccalaureate degrees at the same rate as native students. Holahan, Green, and Kelley (1983:309) produced similar findings, adding that transfer students complete degrees in less than one additional year of study as compared to native students. Johnson (1987:326) found that although the attrition rate during the third semester of college study is higher for transfer students than for native four year students (22 to 35 percent versus 14 to 27 percent, respectively), persistence to the baccalaureate degree was more related to intent than to the type of institution first attended; that is, students who were determined to complete their education were likely to do so, irrespective of whether they began their education at a community college or a university.

Swift (1986:179-80) cited two studies relating transfer student success:

> Results of a 1977 study at the University of Illinois indicated that sixty-six percent of community college transfer students achieved graduation or continued enrollment with a grade point average of slightly less that a "B." Only four percent dropped out for academic reasons.
>
> Quinly (1983) found that seventy-five percent of transfer students from the Hartford Community College in Maryland reported receiving grades of

> 3.0 or better at four year institutions. One third reported receiving grades of 3.5 or better.

Smart and Ethington (1985:191) found no differences in career stability, status, or satisfaction resulting from taking a two year program and transferring, as opposed to taking four years of study at one institution. Breyer (1982:18) found little difference in grade point averages (GPA's) of transfer students from two year schools and native four year students during the last two years of baccalaureate study in Florida colleges and universities. Although Holahan, Green, and Kelley (1983:310) found the mean GPA of transfer students lower than that of native students, Richardson and Doucette (1982:11) came to the same conclusion in Arizona that Breyer did in Florida.

In their landmark study comparing nationwide outcomes of 4,026 community college transfer students with 3,349 native college and university students, Knoell and Medsker (1965:20) found that both groups took about the same number of semesters to complete their baccalaureate degrees, but while native students experienced a steady rise in their GPA's, transfer students experienced a one semester drop in GPA after transferring to four year colleges. Nolan and Hall (1978:546-47) found a similar effect, but also indicated that the temporary drop in grades did not impair the transfer student's overall ability to compete with native college students. Sloan and Farrelly (1979:5) also found a decline in grades for students during the first semester after transfer to Northern Illinois University, but the

grade difference between transfer and native students produced by the decline was eliminated by the time of graduation. In particular, they found that transfer students had better grades the longer they were at the university, while the grades of native students remained constant.

Kissler (Kintzer, 1982:25) pointed out that even students who were ineligible for university admissions upon completion of high school were successful at the university after taking community college work. The open admission policy of PBTS similarly attracts students who are ineligible for university admissions. Citing studies from 1972 and 1978, Kissler found students who were ineligible for university admission, went to community colleges for two years, and then transferred to the university had mean GPA's of 2.86 and 2.76 respectively.

Fernandez, Raab, and Smith (1984:5-6) conducted a study of students transferring to eleven baccalaureate institutions from Nassau Community College (Garden City, N.Y.). Three of the eleven senior colleges in this study were institutions that have some regional significance to PBTS--the State University of New York at Albany (SUNY Albany), SUNY Binghamton, and SUNY Stony Brook. Findings were similar to those of the other studies cited. GPA's of transfer students compared favorably to those of native students, and half of the transfer students completed baccalaureate degrees within two years at the senior

institutions, with an additional ten percent completing in a third year.

Academic success is particularly promising for transfer students who begin specialized preparation during their first two years of study. Findings supporting the benefits of specialized preparation before transfer are particularly relevant to the situation at PBTS, since PBTS offers the equivalent of a baccalaureate degree, but without a year of general education courses. Many PBTS courses are upper level, specialized courses. Swift (1986:179) found that of 4,300 community college transfer students, those in specialized programs were more likely to graduate from a bachelor's program and to withdraw from college less often than those in general transfer programs. Attwood and Woltanski (1980:170) found that 81.4 percent of students who transferred from two year technical programs to the University of Michigan's Undergraduate Occupational Teacher Education Program persisted to baccalaureate graduation. Sixty-two percent of the transfer students who withdrew from the program had a GPA of 2.5 or higher at the time of their withdrawal. The technical transfer students' mean GPA of 3.27 was higher than that of all juniors and seniors in the school of education (3.10) and that of all juniors and seniors at university (3.05). Over half of these transfer students continued to graduate degrees, and eighty-seven percent were eventually employed in their field (Swift, 1986:180).

Attwood (1980:170) claimed the success of technical transfer students was related to the fact that as a group they were older, more responsible, and more committed to their educational goals than the typical university junior or senior. Furthermore, their personal and financial investment was more significant. Attwood's description of technical transfer students is very similar to the demographic profile of the typical PBTS student. One-third of the student body is married, and many students are preparing for their second career.

Calkins and Schaffer (1981:321) found no significant difference between the performance of community college transfer students and native students in an upper level business finance course at California State University at Sacramento. In one class section, transfer students entered the courses with higher cumulative GPA's and performed far better than native students. Johnson (1987:326) found students enrolled in vocational and skill-development courses had greater academic satisfaction than students enrolled in general education courses. Savage (1987:57) found that sixty-seven percent of graduates and seventy percent of current students from a business program at one community college planned to earn their bachelor's degree in business. This intent to transfer was considerably higher than that of non-vocational community college students.

The general merits of transferring to acquire a bachelor's degree apply to music as well, but there are

special problems in the discipline. Leonhard (1985:12) pointed out that programs in music disciplines tend to have few electives, despite requirements of fifteen to twenty credits more than the typical bachelor's degree. Any student planning to transfer credit in music would have to be extremely careful in his course selection to limit non-transferable credit. For the junior college, this would impose a very selective program of electives if transferability is to be maintained at an optimum level.

Accreditation has become a significant factor for in selecting a college as well as transferring credit from one institution to another. Leblanc (1985:52) stressed the importance of selecting an accredited institution when making college plans. He particularly emphasized the importance of National Association of Schools of Music (NASM) accreditation for anyone entering a music discipline. Leonhard (1985:11) cautioned that NASM has reduced the number of credit hours it considers appropriate in professional specialization and increased credit requirements in basic musicianship, music history, and applied music. Arrau (1985:52) suggested that this trend is paralleled in the job market, finding that available positions for college piano teachers in 1984-85 required considerable flexibility in responsibilities with proficiency in several music areas rather than expertise solely in piano performance.

NASM (1976:28-32) classified the Bachelor of Music as "the initial professional collegiate degree in music."

The accrediting association recommended that sixty-five percent of a normal 120 to 128 semester hour program leading to a Bachelor of Music degree should be in music courses, with twenty-five to thirty-five percent in the major area (performance, music theory, composition, music history and literature, sacred music) and twenty-five to thirty-five percent in supportive music courses. Any program in which music represented less than fifty percent of the credits should be identified as a Bachelor of Arts or Bachelor of Science degree, not a Bachelor of Music degree (NASM, 1976:41). NASM designated that ten to fifteen percent of the degree program should be free electives--entirely the student's choice.

NASM (1976:39) also recognized the Bachelor of Arts degree with a major in music for students planning to pursue advanced degrees in musicology, composition, music librarianship, or music education. A smaller percentage of the coursework should be in music with twenty to twenty-five percent of credit in basic musicianship courses and ten to twenty percent in music performance and music electives.

Degrees in music education were separately classified by NASM, and the agency recommended that all music education programs consist of fifty percent music courses (NASM, 1976:34). NASM contended that the Bachelor of Music Education, Bachelor of Music in Music Education, Bachelor of Science in Music Education, and Bachelor of Arts in Music Education degrees should consist of the same basic courses.

The American Association of Bible Colleges (AABC), the accrediting association with which PBTS is affiliated and the association accrediting most of the institutions PBTS graduates consider for further education, provided similar recommendations to those stipulated by NASM. AABC identified that the Bachelor of Music and Bachelor of Sacred Music degrees have fewer credits in general studies and more credits in the major than the Bachelor of Arts degree (Mostert, 1977:39). They proposed that approximately fifty percent of the program should be spread among general education courses, with fifty percent or less of coursework concentrated in music. AABC also specified that four areas of study should be represented in every program: music theory, music history and literature, church music, and applied music (Mostert, 1977:41). One additional requirement specified by AABC for all programs, including music, is that a minimum of thirty semester hours of Bible and theology must be included in the curriculum (Mostert, 1977:38).

PROCEDURE

Population

To assess the program requirements of colleges that are likely candidates for receiving transfer students from the PBTS music major, college catalogs were requested from forty-eight Bible colleges and Christian liberal arts colleges. The forty-four colleges listed in Appendix A

provided catalogs and information about their programs. Each of these institutions offers one or more music major programs and is consistent with the educational and religious philosophy of PBTS (non-denominational or Baptistic).

Instrumentation

The database format in Appendix B was created by the author to catalog the relevant information for this project. The college name and state, course name and designation, credit hours, program major, degree award, accreditation, and college classification were recorded for analysis. Codes used in cataloging the course designations are listed in Appendix C, and codes used for majors and degrees are listed in Appendix D.

Three kinds of accreditation were recorded. Regional accreditation identified accreditation membership with one of the six general accrediting agencies designed to validate the educational standards of all colleges. Accreditation with the American Association of Bible Colleges (AABC) identified membership with the agency recognized by the U.S. Department of Education and the Council on Postsecondary Accreditation as the accrediting agency for Bible colleges. Professional accreditation with the National Association of Schools of Music (NASM) provided the third accreditation category. NASM is the agency which accredits college and university programs in the music discipline.

College classification was used to identify the kind of college based on the general curriculum offered. A Bible college identification was assigned to an institution which required a minimum of thirty credit hours of Bible for every major in its curriculum. The designation Christian liberal arts college (or liberal arts college) was used for any institution primarily offering a liberal arts curriculum within a Christian atmosphere.

Data Collection

Course requirements for each music major program listed in the college catalogs were extracted for analysis. Each program was separately recorded to delineate differences between various majors within the music discipline. Only information given in the college catalog was included, replicating the procedure used by many registrars and department chairpersons when evaluating transfer credit.

Since course titles varied, each course was assigned a numeric code corresponding to the traditional music course designations identified in Appendix C. Course descriptions, rather than course titles, were used to assign the code numbers. Where specific courses within the larger areas were identified, the subclassifications in Appendix C were used. Any course not paralleling a traditional designation was listed in the miscellaneous category and its complete course description was recorded. Electives within the music discipline were listed as music electives. Degrees and

majors within the music discipline were identified by the codes in Appendix D.

Treatment of Data

The analysis was used to identify common required courses and the percentage of institutions requiring these courses in five areas: all institutions, Bible college or Christian liberal arts college, accreditation status, particular music major, and academic degree. A model program of music courses was constructed based on the findings. The model was designed to reflect a high potential for articulation with the colleges in the study by identifying the percentage of institutions which would require credits in each course category and constructing the model program to include courses with high transferability rates.

Three levels of transferability were identified. Courses with ninety percent transferability to all programs were listed as the "basic core" for the model music program, courses with an eighty percent transferability were listed as the "extended core," and courses with an eighty percent transferability to a particular music major, degree program, or type of institution were listed as "elective concentrations."

The average number of credit hours assigned to a particular course was identified within the various categories of analysis. The mean and standard deviation of the

number of credit hours for each course within each category was recorded.

The tabulation of courses was done by one person; however, the articulation model and the results of the program comparison were reviewed by a three member music faculty committee to determine the validity of the program model and the feasibility of its implementation.

Limitations

The analysis was limited to required music courses within a music major. Music minors or concentrations below thirty credit hours in music, general music electives, and other catalog listings were outside the scope of this project. Furthermore, curriculum requirements other than music courses were not be examined. Only requirements receiving college credit were considered; prerequisites, remedial courses designated by a placement examination, and non-credit requirements (concert attendance, recital, etc.) were not be reviewed. Requirements were limited to those stated in the catalogs from colleges in Appendix A.

Assumptions

Course content was assumed to reflect the course description as given in the college catalog. Based on equivalent course descriptions, it was assumed that one course credit hour at one institution was equivalent to one course credit hour at another institution in the study. One

quarter hour or "trimester" hour was considered equivalent to two-thirds of a semester credit hour. It was also assumed that residency requirements would not restrict the transferability of courses.

RESULTS

Ten different music majors and six different degrees were named by the forty-four colleges in the study, with a total of 113 separate music major programs identified. Programs are listed by major in Table 1, in order of their frequency at the institutions included in the study. Four majors--church music, music education, performance, and general music--comprised 95 of the 113 programs examined.

Table 1

Number of Music Programs
Listed by Major

Major	Number of Programs
Church Music	34
Music Education	26
Performance	18
Music (General)	17
Composition	8
Conducting	3
Voice	2
Piano	2
Organ	2
Music Theory	1
Total Programs:	113

The Bachelor of Arts, Bachelor of Science, and Bachelor of Music degrees accounted for ninety-nine of the programs. Table 2 is a summary of the degrees in which programs were offered and the frequency of degrees available. A matrix of colleges, degree programs, and available majors is presented in Appendix E.

All music programs were classifiable into one of the coded categories, and no majors had to be classified as miscellaneous. No programs with at least thirty credit hours in music were found in the following six music major classifications: music history or musicology, ethnomusicology, interdepartmental music major, Christian education and music, pastoral and music, and youth and music.

All of the primary classifications in the course coding system in Appendix C were represented in the programs analyzed. Secondary classification codes were helpful in

Table 2

Number of Music Programs
Listed by Degree

Degree	Number of Programs
Bachelor of Arts	45
Bachelor of Science	30
Bachelor of Music	24
Bachelor of Sacred Music	10
Bachelor of Religious Education	2
Bachelor of Music Education	2
Total Programs:	113

identifying specific courses in the following four areas: analysis and arranging, hymnody, music methods, and project study. In the other areas, the codes were more specific than the actual courses examined and provided no usable data. Eliminating classifications with no data resulted in the identification of thirty-two kinds of courses in which credits were required. These are listed in Table 3.

Table 3

Courses Required by One or More Programs

Music Theory	Philosophy of Church Music
Music History	Ensemble
Music Literature	Applied Music
Counterpoint	Applied Class
Form and Analysis	Pedagogy
Orchestration	Elementary Music Methods
Arranging	Secondary Music Methods
Music Composition	Instrumental Methods
Twentieth Century Music	Performance Literature
Hymnology	Keyboard Technique
Church Music Administration	Vocal Diction
Sacred Music Literature	Senior Recital
Conducting	Senior Paper/Seminar
Choral Methods	Student Teaching
Church Music Internship	Music Electives
Graded Choirs	Miscellaneous

Music electives were available in thirty programs at fifteen colleges. A breakdown of programs including music electives by degree, major, and the percentage of programs in each category providing music electives is given in Table 4. Music electives in these thirty programs averaged 5.91 credit hours.

Table 4

Programs Including Music Electives

Program Category	Number of Programs Including Music Electives	Percentage of All Programs In Category
All Programs	30	26.6
BA Degree Programs	7	15.6
BS Degree Programs	8	26.7
BM Degree Programs	9	37.5
BRE Degree Programs	1	50.0
Music Major (General)	7	41.2
Church Music Major	7	20.6
Music Education Major	3	11.5
Performance Major	7	38.9
Composition Major	3	37.5
Voice Major	1	50.0
Piano Major	1	50.0
Conducting Major	1	33.3

Courses classified as miscellaneous were identified in thirteen programs at eight colleges. Ten of these programs listed only one course that could not be classified in one of the traditional course areas. Furthermore, one institution required a nontraditional course in all of its four music programs. The impact of miscellaneous courses in these programs amounted to an average of 3.68 credit hours per program. A summary of programs which included miscellaneous courses is presented in Table 5.

The program by Colorado Christian College that included five miscellaneous courses was the only program in the study with a secondary concentration in music business.

Table 5

Programs Including Miscellaneous Courses

College	Degree	Major	Number of Miscellaneous Courses	Credit Hours
Arizona	BSM	Voice	1	2
Biola	BA	Music	1	3
Biola	BM	Music Education	2	6
Biola	BM	Performance	1	3
Biola	BM	Composition	1	3
Cedarville	BA	Church Music	1	1.3
Colorado	BA	Church Music	1	3
Colorado	BA	Music Education	2	6
Colorado	BA	Performance	5	13
Columbia	BS	Church Music	1	1.5
Fort Wayne	BS	Music Education	1	2
Philadelphia	BM	Composition	1	2
Western	BS	Church Music	1	2

A career in this field requires skills in marketing, sound recording, concert promotion, music video production, and business management--all areas rarely included in music disciplines. The five unclassifiable courses provided the curriculum for this nontraditional concentration.

Of the remaining thirty courses, five were required by over eighty percent of all programs examined: music theory, music history, conducting, applied music, and ensemble. No other courses were required in more than fifty percent of all programs. Courses and the percentage of programs requiring each course are given in Table 6.

The similarity of program requirements in the top five courses in Table 6 draws attention to any music program

Table 6

Percentage of Programs
Requiring Each Course

Course Name	Percentage of Programs Requiring the Course
Music Theory	100.0
Music History	94.6
Conducting	97.3
Applied Music	97.3
Ensemble	88.4
Hymnology	46.9
Church Music Administration	42.4
Form and Analysis	37.1
Orchestration	33.6
Arranging	31.8
Pedagogy	28.3
Philosophy of Church Music	25.6
Church Music Internship	25.6
Elementary Music Methods	23.0
Instrumental Methods	23.0
Counterpoint	22.1
Secondary Music Methods	21.2
Choral Methods	18.5
Senior Recital	17.6
Graded Choirs	16.8
Sacred Music Literature	15.9
Music Literature	14.1
Music Composition	13.2
Student Teaching	12.3
Performance Literature	11.5
Twentieth Century Music	9.7
Applied Class	9.7
Keyboard Technique	7.9
Vocal Diction	6.1
Senior Paper/Seminar	6.1

N = 113 Programs

that did not requiring one of these courses. Programs not requiring music history, conducting, applied music, or ensemble are identified in Table 7. All programs required credit in music theory.

Table 7

Programs Not Requiring Credit in Music History, Conducting, Applied Music, or Ensemble

College	Degree	Major	No Music History	No Conducting	No Applied Music	No Ensemble
Appalachian	BA	Voice	x			
Appalachian	BA	Piano	x			
Appalachian	BA	Organ	x			
Appalachian	BA	Conducting	x			
Baptist Bible (MO)	BA	Music (General)			x	x
Baptist Bible (MO)	BME	Music Education			x	x
Christian Heritage	BA	Church Music				x
Faith	BS	Music (General)	x			
Faith	BS	Music Education	x			
Florida	BA	Church Music				x
Florida	BA	Music Education				x
Fort Wayne	BM	Composition			x	
Master's	BA	Church Music				x
Master's	BA	Music Education				x
Master's	BA	Performance				x
Master's	BA	Composition				x
Open Bible	BSM	Music (General)				x
Tennessee	BA	Music (General)		x		
Trinity	BA	Music (General)		x		
Trinity	BA	Performance		x		
Washington	BA	Church Music				x

The six programs not requiring music history were from two institutions, and the three programs not requiring conducting represented two other colleges. Furthermore, two colleges accounted for the three programs not requiring applied music, and the eleven programs not requiring ensemble came from five colleges. Eighteen of the twenty-one programs not requiring all five core courses represented the entire music curriculum of these colleges. Only Fort Wayne Bible College, Tennessee Temple University, and Trinity College had music programs other than those indicated in Table 7. Appalachian Bible College and Master's College were each responsible for four of the programs not requiring one of the core courses.

Required courses were also compared in four broad areas (college classification, accreditation, degree program, and major) to assess transferability of courses to specific majors, degree programs, and kinds of institutions. Divisions within these areas resulted in the twenty-two specialized analysis categories used to identify the elective concentrations in Table 8. Courses required by over eighty percent of all programs or by over eighty percent of programs in a particular category qualified for the model music program as listed in Table 8. Nineteen courses fell within these parameters. The complete analysis, detailing what percentage of programs in each category required a specific course, is found in Appendix F.

Table 8

The Model Music Programs

Program Category	Courses
Basic Core	Music Theory, Music History, Conducting, Applied Music
Extended Core	Ensemble
Elective Concentrations:	
Bible Colleges	None
Liberal Arts Colleges	None
AABC Accreditation Only	None
Regional Accred. Only	None
AABC/Regional Accred.	None
NASM Accreditation	None
BA Degree	None
BS Degree	None
BM Degree	None
BSM Degree	Church Music Internship
BRE Degree	None
BME Degree	Elementary Music Methods, Secondary Music Methods, Instrumental Methods, Student Teaching
Music Major (General)	None
Church Music Major	Hymnology, Church Music Administration
Music Education Major	None
Performance Major	None
Composition Major	Counterpoint, Form and Analysis, Orchestration, Arranging, Composition
Conducting Major	None
Voice Major	Hymnology
Piano Major	Hymnology, Church Music Administration
Organ Major	Performance Literature
Music Theory Major	Counterpoint, Form and Analysis

Credit hours were examined for all courses required by over fifty percent of the programs in a particular category. The analysis category, course name, number of programs in the category requiring the particular course, and mean credit hours with standard deviation are indicated in Table 9. Courses required by over eighty percent of the programs in the category are marked with an asterisk.

Table 9

Credit Hours for Courses Required by Over Fifty Percent of the Programs in a Particular Category

Analysis Category	Course	N=	Credit Hours Mean	S.D.
All Programs	*Music Theory	113	13.6	3.3
	*Music History	107	6.4	1.9
	*Conducting	110	3.9	1.2
	*Applied Music	110	11.8	4.9
	*Ensemble	100	6.5	1.8
Bible Colleges	Hymnology	40	2.2	.4
	Church Music Admin.	36	2.3	.4
AABC Accred. Only	Hymnology	26	2.4	.5
	Church Music Admin.	39	2.3	.4
AABC/Regional Accred.	Church Music Admin.	17	2.5	.5
NASM Accreditation	Counterpoint	11	2.0	0.0
	Form and Analysis	10	2.1	.3
BM Degree	Counterpoint	15	3.0	.9
	Form and Analysis	14	2.5	.7
	Orchestration	17	2.1	.3

*Courses required by over eighty percent of the programs in the category

(continued)

Table 9 (continued)

Analysis Category	Course	N=	Credit Hours Mean	S.D.
BSM Degree	Arranging	6	2.0	0.0
	Hymnology	7	2.1	.3
	Church Music Admin.	6	2.2	.4
	*Church Music Intern.	8	2.1	.3
BME Degree	*Elementary Methods	2	3.0	.6
	*Secondary Methods	2	2.3	.3
	*Instrumental Methods	2	3.0	.6
	*Student Teaching	2	9.0	1.0
Church Music Major	*Hymnology	31	2.4	.3
	*Church Music Admin.	28	2.5	.5
	Church Music Intern.	18	2.9	2.1
Music Education Major	Elementary Methods	19	2.5	.8
	Secondary Methods	20	2.7	1.2
	Instrumental Methods	20	5.8	2.2
Performance Major	Form and Analysis	10	2.5	.6
	Pedagogy	10	2.3	1.1
Composition Major	*Counterpoint	7	2.8	.9
	*Form and Analysis	7	2.4	.7
	*Orchestration	7	2.1	.3
	*Arranging	7	2.2	.6
	*Composition	8	11.5	5.1
Conducting Major	Arranging	2	2.0	0.0
	Hymnology	2	2.0	0.0
	Sacred Music Lit.	2	2.0	0.0
	Church Music Admin.	2	2.0	0.0
Voice Major	*Hymnology	2	2.0	0.0
Piano Major	*Hymnology	2	2.0	0.0
	*Church Music Admin.	2	2.0	0.0
Organ Major	*Performance Lit.	2	1.5	.5
Music Theory Major	*Counterpoint	1	3.0	0.0
	*Form and Analysis	1	3.0	0.0

*Courses required by over eighty percent of the programs in the category

DISCUSSION, IMPLICATIONS, RECOMMENDATIONS

Discussion

The review of literature provided a strong case for the value of a transferable curriculum. Most of this research dealt with the success of transfer students from two year to four year colleges. No studies were located that paralleled the comparison of music program requirements performed in this project; however, there were many other ways in which this study reflected the findings and recommendations of others.

Leonhard (1985:12) pointed out that programs in music disciplines tend to have few electives. The results of this project confirmed Leonhard's findings. Only 26.6 percent of the programs examined included any music electives, and the average number of music elective credits in these programs was 5.91--less than the equivalent of two courses. These findings contrasted the recommendation of NASM that ten to fifteen percent of the degree program should be electives (NASM, 1976:41).

Leonhard (1985:11) also drew attention to NASM's emphasis on credits in basic musicianship (music theory), music history, and applied music, and Arrau (1985:52) suggested that this trend extended into the job market. Results of this project paralleled these course designations. Three of the five courses required by over eighty

percent of all programs in the study were music theory, music history, and applied music. These courses also represented three of the four courses required by over ninety percent of all programs.

NASM (1976:39) emphasized that a minimum of twenty to twenty-five percent of degree credit should be in basic musicianship courses (music theory related subjects). This was evident in the analysis in the NASM accreditation category. Over fifty percent of the programs accredited by NASM required counterpoint and form and analysis, both advanced music theory courses. This was also the only category with a sampling of over three programs in which all five core courses were required by all of the programs in the category.

AABC specified that the following four areas of study should be represented in every program: music theory, music history and literature, church music, and applied music (Mostert, 1977:41). Results of this study produced mixed support for AABC's recommendation. In the analysis of credits required in music history and applied music, the percentage of programs with both AABC and regional accreditation requiring these courses was 15.8 percentage points higher than that of programs accredited by AABC only.

The recognition of regional accreditation is an important milestone in establishing the professional reputation of an institution and its programs. As the caliber of an institution and its instructional programs

improves, the natural direction is to seek further recognition through accreditation. Moreover, relatively new institutions and institutions which for one reason or another have not sought further academic recognition would be more likely to have underdeveloped academic programs. Many Bible colleges with high quality programs have sought regional accreditation in addition to that of AABC. The comparatively low number of core courses in programs accredited solely by AABC may be the result of less well developed programs in these institutions.

In accordance with AABC's recommendations, over fifty percent of programs in the Bible college and AABC accreditation only categories required hymnology and church music administration. Church music administration was also found to be required by the majority of programs accredited by both AABC and a regional accrediting agency while hymnology was required by just under half of the programs in this category.

Any program in which music represents less than fifty percent of the credits should be identified as a Bachelor of Arts or Bachelor of Science degree, not a Bachelor of Music degree according to NASM (1976:41). Similarly, AABC identified that programs leading to the Bachelor of Music and Bachelor of Sacred Music degrees should have more credits in the major than those leading to a Bachelor of Arts degree (Mostert, 1977:39). The comparison of course requirements in this study reflected the

increased depth in Bachelor of Music and Bachelor of Sacred Music degree programs. Three out of four programs not requiring one of the five core courses led to a Bachelor of Arts degree, while only one Bachelor of Music degree program and one Bachelor of Sacred Music degree program omitted one of the core courses.

The analysis of courses required by over fifty percent of the programs in a given category indicated a similar weight to the Bachelor of Music degree. Over half of the programs leading to a Bachelor of Music degree required counterpoint, form and analysis, and orchestration, while no courses beyond the core were required by over half of the Bachelor of Arts or Bachelor of Science degree programs.

NASM (1976:34) stated that all baccalaureate degrees in music education should consist of the same basic courses. This was not evident in this project. Programs leading to a Bachelor of Music Education degree had greater emphasis on music education courses than did all programs with a music education major. The percentage of Bachelor of Music Education degree programs requiring elementary, secondary, and instrumental methods, and student teaching was substantially higher than that of music education major programs.

The reliability of credit requirements in the voice, piano, organ, and conducting majors, and the Bachelor of Religious Education and Bachelor of Music Education degrees

is highly questionable since samplings in these categories reflected less than four programs. For example, all voice and piano major programs required hymnology, as did fifty percent of organ major programs; however, these generalizations represent six programs at two colleges. The requirement for three of these programs can be explained by a policy at Appalachian Bible College that all music majors must take hymnology.

Appalachian's hymnology requirement produced an explanation for why the college did not require music history. Music history and hymnology have similar content, and Appalachian substituted hymnology for the traditional music history requirement. If hymnology were classified as music history for this one institution, music history would be required by one hundred percent of the programs in voice, piano, organ, and conducting. Institutions maintaining similar basic requirements for all music programs accounted for all but three of the discrepancies in the requirement of core courses.

Further examination of programs not requiring credit in music history, conducting, applied music, or ensemble revealed that sixteen of the twenty-one programs not requiring one of these courses led to a Bachelor of Arts degree. Since the Bachelor of Arts is the broadest and most general of all music degrees, some of the normally required music courses were omitted to maintain the number of credits in music at the lower level normally found in this degree.

Findings on the number of credit hours indicated considerable variation in the requirements of individual programs. Standard deviations for core courses were higher than those of elective concentrations. Music theory and applied music had the highest standard deviations of all courses in Table 9. These were 3.3 and 4.9 respectively. These statistics are tempered a little by the fact that the two courses also had the highest mean credit hours, 13.6 for music theory and 11.8 for applied music. Courses in the elective concentrations generally had lower standard deviations as well as lower credits per course. The assignment of credit hours in the specialized areas was very consistent, with less deviation of credit requirements for programs in the homogeneous classifications than for programs spanning the entire music discipline.

Implications

The results of this study suggest that there are specific courses which are generally transferable to all music programs. The high percentage of programs requiring music theory, music history, conducting, applied music, and ensemble implies that no music program should be constructed without including these courses. The study finding that no other course was required by over half of the 113 programs only emphasizes the importance of the five core courses.

The small percentage of miscellaneous courses also indicates that there is a common concept of what courses are

appropriate for academic study in music. For nearly nine out of ten programs examined, traditional course designations identified the entire music program. The broad acceptance of traditional courses among program planners in the music discipline suggests that any program designed for effective articulation should maintain a similarly traditional curriculum.

The analysis of course requirements in the various categories is not as simple as that of all programs, and adequate implications for particular programs are limited. One problem in using percentage analyses is that seven categories had samplings that were too small to make accurate generalizations. As a result, valid implications cannot be made for the voice, piano, organ, and conducting majors, and the Bachelor of Religious Education and Bachelor of Music Education degrees.

One implication derived from the four majors with small samplings is that it may be appropriate to group these majors under the performance major. Eighteen colleges in the study chose this alternative. Since some accreditation requirements specify that resources must be linked to the declared majors, it is far more economical to identify one performance major rather than provide separate, expensive resources for each performance specialization.

Since eighty-four percent of all programs were in the church music, music education, performance and general music majors, particular care must be taken in constructing

a workable curriculum to insure that requirements in these four majors are not overlooked. The concentration electives for these majors represent significantly higher transferability than those of the other majors examined. Since hymnology and church music administration were the only courses classified as concentration electives in these four majors, they should prominently appear in the music program. This is particularly important since they were listed as concentration electives in church music--PBTS's sole music major.

Although there is great similarity in the courses required by the 113 programs examined, the similarity is much weaker in the number of credit hours assigned to a specific course. A larger standard deviations was found for core courses and a smaller one for courses in the elective concentrations where programs are more homogeneous. As a result of sizeable standard deviations, the optimum number of transferable credit hours would be less than the mean. Requiring hours at the mean would result in credits that were above the transferable limit at as many as half the colleges in the study.

Recommendations

The model music program is far more inclusive than the academic resources of PBTS will permit; consequently, the entire model is not recommended for PBTS. A scaled down version of that model plus other significant courses

identified by this study have been used to construct a proposed curriculum. It is recommended that PBTS adopt the music curriculum in Table 10.

Table 10

Proposed Music Curriculum for PBTS

Course	Credit Hours
Required Core Courses:	
Music Theory	10
Music History	4
Conducting	2
Applied Music	6
Ensemble	4
Required Major Courses (Church Music Major):	
Hymnology	2
Church Music Administration	2
Concentration Electives:	
Church Music	
Church Music Internship	1
Arranging	2
Music Education	
Elementary Music Methods	2
Secondary Music Methods	2
Instrumental Methods	3
Performance	
Form and Analysis	2
Pedagogy	1

The recommended program includes all courses required by over eighty percent of all programs as the core curriculum. The two additional courses used to form the church music major were required by over eighty percent of

the programs in the categories church music major, Bible college, AABC accreditation, and Bachelor of Sacred Music degree. Courses in the three concentration electives were required by over fifty percent of the programs in the respective areas.

Recommended credit hours for each course were derived by subtracting the standard deviation from the mean in the relevant category, and rounding to the nearest whole number. This figure assures transferability to an optimum number of programs. The lower than average value may mean additional credit will have to be taken when transferring to some programs, but it also prevents credit being forfeited when transferring to those programs requiring fewer than the average number of credits for the courses.

Implementing the recommended program will result in a PBTS music major with high transferability to the colleges PBTS graduates consider for further education. It will also place emphasis on courses recognized by the mainstream of music educators at sister institutions. Furthermore, it will promote the articulation potential of PBTS, and will hopefully attract more of the quality music students desired at the institution.

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APPENDIX A

COLLEGES FROM WHICH CATALOGS WERE RECEIVED

COLLEGES FROM WHICH CATALOGS WERE RECEIVED

Appalachian Bible College
Bradley, WV

Arizona College of the Bible
Phoenix, AZ

Arlington Baptist College
Arlington, TX

Baptist Bible College
Springfield, MO

Baptist Bible College
Clarks Summit, PA

Bethel College
Mishawaka, IN

Bethel College
St. Paul, MN

Biola University
La Mirada, CA

Bryan College
Dayton, TN

Calvary Bible College
Kansas City, MO

Cedarville College
Cedarville, OH

Christian Heritage College
El Cajon, CA

Colorado Christian College
Lakewood, CO

Columbia Bible College
Columbia, SC

Faith Baptist Bible College
Ankney, IA

Florida Bible College
Kissimmee, FL

Fort Wayne Bible College
Fort Wayne, IN

Grace Bible College
Wyoming, MI

Grace College
Winona Lake, IN

Grace College of the Bible
Omaha, NE

Grand Rapids Baptist College
Grand Rapids, MI

The King's College
Briarcliff Manor, NY

Lancaster Bible College
Lancaster, PA

Liberty University
Lynchburg, VA

The Master's College
Newhall, CA

Messiah College
Grantham, PA

Miami Christian College
Miami, FL

Moody Bible Institute
Chicago, IL

Multnomah School of the Bible
Portland, OR

Northeastern Bible College
Essex Fells, NJ

Northwestern College
St. Paul, MN

Open Bible College
Des Moines, IA

Pacific Christian College
Fullerton, CA

Pensacola Christian College
Pensacola, FL

Philadelphia College of the Bible
Langhorne, PA

Piedmont Bible College
Winston-Salem, NC

St. Paul Bible College
Bible College, MN

Southeastern Bible College
Birmingham, AL

Taylor University
Upland, IN

Tennessee Temple University
Chattanooga, TN

Trinity Christian College
Palos Heights, IL

Washington Bible College
Lanham, MD

Western Baptist College
Salem, OR

William Tyndale College
Farmington Hills, MI

APPENDIX B

DATABASE FORMAT

DATABASE FORMAT

COLLEGE NAME	STATE	COLL CLASS	ACCREDITATION REGIONAL/AABC/NASM			DEGREE	MAJOR	COURSE CODE CODE	COURSE CODE SUB-CODE	CREDIT HOURS	COURSE NAME
Example 1	NY	B	Yes	Yes	Yes	BSM	2	1	1	3	Musicianship I
Example 2a	PA	L	Yes	No	Yes	BM	6	4		4	Counterpoint
Example 2b	PA	L	Yes	No	Yes	BM	2	1	2	3	Music Theory I

APPENDIX C

MUSIC COURSE CODES

MUSIC COURSE CODES

1 MUSIC THEORY

- 1 Comprehensive Theory
- 2 Integrated Theory
- 3 Written Theory
- 4 Aural Perception
- 5 Keyboard Harmony

2 MUSIC HISTORY

3 MUSIC LITERATURE

4 COUNTERPOINT

5 ANALYSIS & ARRANGING

- 1 Form & Analysis
- 2 Orchestration
- 3 Band Arranging
- 4 Choral Arranging
- 5 Keyboard Arranging

6 MUSIC COMPOSITION

7 20TH CENTURY MUSIC

8 HYMNODY

- 1 Hymnology
- 2 Sacred/Choral Literature

9 CHURCH MUSIC ADMIN.

10 CONDUCTING

- 1 Choral
- 2 Instrumental

11 CHORAL METHODS

12 CHURCH MUSIC INTERNSHIP

13 GRADED CHOIRS

14 PHILOS. OF CHURCH MUSIC

15 ENSEMBLE

16 APPLIED MUSIC

- 1 Principal Inst.
- 2 Secondary Inst.
- 3 Composition

17 APPLIED CLASS

- 1 Voice
- 2 Piano/Organ

18 PEDAGOGY

19 MUSIC METHODS

- 1 Elementary School
- 2 Secondary School
- 3 Brass
- 4 Woodwind
- 5 Percussion
- 6 String

20 PERFORMANCE LITERATURE

- 1 Voice
- 2 Piano
- 3 Organ

21 KEYBOARD TECHNIQUE

- 1 Congregational
- 2 Accompaniment
- 3 Improvisation

22 VOCAL DICTION

23 PROJECT STUDY

- 1 Recital
- 2 Paper
- 3 Composition
- 4 Student Teaching

98 MUSIC ELECTIVES

99 MISCELLANEOUS

APPENDIX D

MUSIC MAJOR CODES, ACADEMIC DEGREE CODES, AND COLLEGE CLASSIFICATION CODES

MUSIC MAJOR CODES

1	Music	9	Voice
2	Church Music/Sacred Music	10	Piano
3	Music Education	11	Organ
4	Music Performance	12	Interdepartmental Music Major
5	Music Composition or Theory/Composition	13	Christian Education and Music
6	Music Theory or Theory/Literature	14	Pastoral and Music
7	Music History or Musicology	15	Youth and Music
8	Ethnomusicology	16	Conducting/Choral
		99	Miscellaneous

ACADEMIC DEGREE CODES

BA	Bachelor of Arts
BS	Bachelor of Science
BM	Bachelor of Music
BSM	Bachelor of Sacred Music
BRE	Bachelor of Religious Education
BME	Bachelor of Music Education

COLLEGE CLASSIFICATION CODES

B	Bible College (30 credit hours of Bible required of all majors)
L	Christian Liberal Arts College or Christian University (curriculum of liberal arts programs offered in a Christian atmosphere)

APPENDIX E

MATRIX OF COLLEGES, DEGREE PROGRAMS, AND AVAILABLE MAJORS

Table 11

Matrix of Colleges, Degree Programs, And Available Majors

College Name	Bible or Liberal Arts College	Accreditation Regional	AABC	NASM	Degree	Music Major (General)	Church Music Major	Music Education Major	Composition Major	Music Theory Major	Performance Major	Voice Major	Piano Major	Organ Major	Conducting Major
Appalachian	B		x		BA							x	x	x	x
Arizona	B		x		BSM				x			x	x		x
Arlington	B		x		BS	x									
Baptist Bible (MO)	B		x		BA	x									
Baptist Bible (MO)	B		x		BME			x							
Baptist Bible (PA)	L	x	x		BS		x								
Baptist Bible (PA)	L	x	x		BSM		x	x							
Bethel (IN)	L	x			BA		x	x			x				x
Bethel (MN)	L	x			BA	x									
Bethel (MN)	L	x			BM		x	x			x				
Biola	L	x	x	x	BA	x									
Biola	L	x	x	x	BM			x	x		x				
Bryan	L	x			BA		x			x	x				
Bryan	L	x			BS			x							
Calvary	B		x		BA		x								
Calvary	B		x		BM		x	x							
Calvary	B		x		BS		x								
Cedarville	L	x			BA	x	x								
Cedarville	L	x			BME			x							
Christian Heritage	L	x			BA		x								
Colorado	B	x	x		BA			x			x				
Colorado	B	x	x		BA										
Columbia	B	x	x		BS		x								
Faith	B		x		BS	x		x							
Florida	L		x		BA		x	x							
Fort Wayne	B	x	x		BM				x		x				
Fort Wayne	B	x	x		BS		x	x			x				
Grace	L	x			BA		x								
Grace	L	x			BS			x			x				
Grace Bible (MI)	B		x		BRE	x									
Grace College (NE)	B		x		BS		x								

(continued)

Table 11 (continued)

College Name	Bible or Liberal Arts College	Accreditation Regional/AABC/NASM			Degree	Music Major (General)	Church Music Major	Music Education Major	Composition Major	Music Theory Major	Performance Major	Voice Major	Piano Major	Organ Major	Conducting Major
Grand Rapids	L	x			BA	x									
Grand Rapids	L	x			BM		x		x		x				
King's	L	x			BS			x			x				
Lancaster	B	x	x		BS		x								
Liberty	L	x			BS		x	x			x				
Master's	B	x			BA		x	x	x		x				
Messiah	L	x			BA	x									
Messiah	L	x			BS			x			x				
Miami	B		x		BA	x		x							
Moody	B		x	x	BA		x								
Moody	B		x	x	BM		x								
Multnomah	B		x		BSM		x							x	
Northeastern	B	x	x		BS			x							
Northeastern	B	x	x		BSM		x								
Northwestern	B	x		x	BS	x		x							
Open Bible	B		x		BSM	x									
Pacific	B	x	x		BA	x									
Pensacola	L		x		BA	x	x	x							
Philadelphia	B	x	x	x	BM		x	x	x		x				
Philadelphia	B	x	x	x	BS										
Piedmont	B		x		BM		x								
Piedmont	B		x		BS		x								
Southeastern	B		x		BA		x								
St. Paul	B	x	x		BM			x							
St. Paul	B	x	x		BS		x								
Taylor	L	x		x	BA				x		x				
Taylor	L	x		x	BM		x								
Taylor	L	x		x	BS			x							
Tennessee	B		x		BA	x	x								
Tennessee	B		x		BS			x							
Trinity	L	x			BA	x		x			x				
Washington	B		x		BA		x								
Western	B	x	x		BS		x				x				
William Tyndale	B	x	x		BM		x		x		x				
William Tyndale	B	x	x		BRE	x									

APPENDIX F

PERCENTAGE OF PROGRAMS REQUIRING EACH COURSE LISTED BY ANALYSIS CATEGORY

Table 12

Percentage of Programs Requiring Each Course Listed by Analysis Category

Course Name	All Programs	Bible Colleges	Liberal Arts Colleges	AABC Accreditation Only	Regional Accreditation Only	AABC/Regional Accreditation	NASM Accreditation	BA Degree	BS Degree	BM Degree	BSM Degree	BRE Degree	BME Degree	Music Major (General)	Church Music Major	Music Education Major	Composition Major	Music Theory Major	Performance Major	Voice Major	Piano Major	Organ Major	Conducting Major
Music Theory	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Music History	94.7	90.5	100.0	84.2	100.0	100.0	100.0	91.1	80.0	116.7	100.0	100.0	100.0	94.1	100.0	96.2	100.0	100.0	66.7	50.0	50.0	50.0	100.0
Music Literature	14.2	4.8	26.0	5.3	29.5	3.2	6.3	15.6	26.7	4.2	0.0	0.0	0.0	17.6	5.9	23.1	27.8	0.0	0.0	0.0	0.0	0.0	0.0
Counterpoint	22.1	27.0	16.0	5.3	20.5	41.9	68.8	13.3	10.0	62.5	10.0	0.0	0.0	17.6	14.7	15.4	27.8	87.5	0.0	0.0	0.0	0.0	100.0
Form and Analysis	37.2	34.9	40.0	26.3	40.9	45.2	62.5	40.0	26.7	58.3	20.0	0.0	0.0	23.5	29.4	30.8	55.6	87.5	33.3	0.0	50.0	0.0	100.0
Orchestration	33.6	34.9	32.0	26.3	31.8	45.2	43.8	24.4	23.3	70.8	20.0	0.0	50.0	11.8	29.4	42.3	44.4	87.5	0.0	0.0	0.0	0.0	0.0
Arranging	31.9	38.1	24.0	47.4	18.2	32.3	43.8	31.1	23.3	37.5	60.0	0.0	0.0	23.5	41.2	23.1	5.6	87.5	66.7	50.0	50.0	0.0	0.0
Music Composition	13.3	15.9	10.0	10.5	9.1	22.6	25.0	8.9	3.3	25.0	30.0	0.0	50.0	11.8	2.9	11.5	5.6	100.0	0.0	0.0	0.0	0.0	0.0
20th Century Music	9.7	15.9	2.0	5.3	4.5	22.6	31.3	6.7	0.0	29.2	10.0	0.0	0.0	0.0	8.8	7.7	11.1	50.0	0.0	0.0	0.0	0.0	0.0
Hymnology	46.9	63.5	26.0	71.1	25.0	48.4	37.5	46.7	40.0	50.0	70.0	50.0	0.0	41.2	91.2	7.7	16.7	37.5	66.7	100.0	100.0	50.0	0.0
Sacred Literature	15.9	19.0	12.0	15.8	6.8	29.0	31.3	13.3	0.0	33.3	30.0	0.0	0.0	0.0	26.5	7.7	11.1	25.0	66.7	50.0	0.0	0.0	0.0
Church Music Admin.	42.5	57.1	24.0	57.9	20.5	54.8	37.5	44.4	36.7	45.8	60.0	0.0	0.0	29.4	82.4	7.7	22.2	37.5	66.7	50.0	100.0	50.0	0.0
Conducting	97.3	98.4	96.0	97.4	95.5	100.0	100.0	93.3	100.0	100.0	100.0	100.0	100.0	88.2	100.0	100.0	94.4	100.0	100.0	100.0	100.0	100.0	100.0
Choral Methods	18.6	20.6	16.0	18.4	9.1	32.3	0.0	22.2	6.7	20.8	30.0	50.0	0.0	29.4	26.5	15.4	5.6	12.5	33.3	0.0	0.0	0.0	0.0
Church Music Internship	25.7	31.7	18.0	31.6	11.4	38.7	18.8	11.1	16.7	41.7	80.0	50.0	0.0	17.6	52.9	0.0	11.1	25.0	33.3	50.0	50.0	50.0	0.0
Graded Choirs	16.8	22.2	10.0	21.1	11.4	19.4	12.5	11.1	20.0	20.8	30.0	0.0	0.0	11.8	35.3	7.7	0.0	0.0	33.3	50.0	50.0	0.0	0.0
Philos. of Church Music	25.7	33.3	16.0	36.8	9.1	35.5	37.5	24.4	10.0	37.5	40.0	50.0	50.0	23.5	35.3	15.4	22.2	25.0	33.3	50.0	50.0	0.0	0.0
Ensemble	88.5	87.3	90.0	84.2	84.1	100.0	100.0	75.6	100.0	100.0	90.0	100.0	50.0	88.2	85.3	88.5	88.9	87.5	100.0	100.0	100.0	100.0	100.0
Applied Music	97.3	95.2	100.0	94.7	100.0	96.8	100.0	97.8	100.0	95.8	100.0	100.0	50.0	94.1	100.0	96.2	100.0	87.5	100.0	100.0	100.0	100.0	100.0
Applied Class	9.7	7.9	12.0	5.3	9.1	16.1	25.0	13.3	0.0	12.5	0.0	50.0	50.0	17.6	8.8	7.7	11.1	12.5	0.0	0.0	0.0	0.0	0.0
Pedagogy	28.3	28.6	28.0	36.8	22.7	25.8	25.0	15.6	26.7	45.8	50.0	0.0	50.0	17.6	26.5	19.2	55.6	12.5	33.3	50.0	50.0	50.0	0.0
Elementary Methods	23.0	22.2	24.0	26.3	25.0	16.1	25.0	17.8	40.0	12.5	10.0	0.0	100.0	11.8	11.8	73.1	0.0	0.0	33.3	0.0	0.0	0.0	0.0
Secondary Methods	21.2	19.0	24.0	21.1	9.1	12.9	18.8	15.6	40.0	8.3	10.0	0.0	100.0	5.9	5.9	76.9	0.0	0.0	33.3	0.0	0.0	0.0	0.0
Instrumental Methods	23.0	20.6	26.0	21.1	25.0	22.6	31.3	17.8	33.3	20.8	10.0	0.0	100.0	0.0	14.7	76.9	0.0	12.5	0.0	0.0	0.0	0.0	0.0
Performance Literature	11.5	15.9	6.0	13.2	6.8	16.1	6.3	4.4	13.3	12.5	30.0	0.0	50.0	0.0	8.8	7.7	16.7	12.5	0.0	50.0	50.0	100.0	0.0
Keyboard Technique	8.0	9.5	6.0	21.1	2.3	0.0	0.0	13.3	0.0	4.2	20.0	0.0	0.0	5.9	5.9	3.8	5.6	0.0	0.0	0.0	50.0	50.0	0.0
Vocal Diction	6.2	7.9	4.0	13.2	2.3	3.2	6.3	2.2	0.0	8.3	40.0	0.0	0.0	0.0	0.0	3.8	11.1	12.5	33.3	50.0	50.0	0.0	0.0
Senior Recital	17.7	14.3	22.0	26.3	15.9	9.7	12.5	24.4	13.3	20.8	0.0	0.0	0.0	11.8	14.7	11.5	22.2	25.0	33.3	50.0	50.0	50.0	0.0
Senior Paper/Seminar	6.2	0.0	14.0	0.0	15.9	0.0	25.0	6.7	3.3	12.5	0.0	0.0	0.0	0.0	8.8	3.8	11.1	12.5	0.0	0.0	0.0	0.0	0.0
Student Teaching	12.4	12.7	12.0	10.4	6.8	12.9	0.0	6.7	23.3	4.2	10.0	0.0	100.0	0.0	2.9	50.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
N =	113	63	50	38	44	31	16	45	30	24	10	2	2	17	34	26	18	8	3	2	2	2	1